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## AMERICAN ART NEWS.

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

## FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

## CHEER FOR THE ART WORLD

The result of the sale at auction of the art properties of the late George A. Hearn, with the totals of two sessions of the dispersal of the art objects, this and Monday afternoons, to still be added is sufficiently large today to rank the entire sale as one of the most successful of its kind ever held in this country.

And this result has come in a period of unprecedented depression in the art world in this country, due to the war and the conditions it has brought, and has confounded the predictions of the pessimists who have for weeks argued that the event would be a failure.

Psychologically the Hearn sale result is the best possible that could have happened to American art interests at this time, apart from its financial success. It proves, as we have argued for many years, that good art is not only an education but one of the best possible investments, and it has directed the attention and thoughts of the art public and of the public at large, which had been seemingly turned away from any idea of art purchasing or study, back again to the subject. An analysis of the prices brought at the sale will emphasize our argument as to the wisdom of purchasing good art works. When an American picture like George Inness' "Wood Gatherers," purchased for \$2,000 in 1891, only 27 years ago, and sold at auction in 1899, only 19 years ago, for \$5,600, can appreciate in that short period to \$30,800, when a living artist like J. Francis Murphy can see one of his landscapes sold to Mr. Hearn a few years ago for \$300, bring \$15,600 and when a Wyant sells for \$21,000, a Blakelock for \$17,500 (and not a record price), etc., is it not a cause for rejoicing by all lovers of their country when they realize that our native art has at last "come into its own"?

It was only 32 years ago, or in March, 1886, that the sale for \$25,000, also by Mr. Kirby, the auctioneer of the Hearn treasures at Chickering Hall of Vibert's "Missionary's Story" to the late C. P. Huntington for \$25,000, and of Jules Breton's "Communicants" at the same Mary J. Morgan sale for \$33,500 to a Mr. Watson, made a sensation the world over, and now American pictures pass those figures at auction.

The Hearn heirs and the auctioneers are to be congratulated upon the success, especially at such a time in our history, of this week's remarkable art sale, but the art lovers of America and the world are the most to be congratulated, for the belief in art as an investment and an education has been, through this event, more than confirmed and strengthened.

## We "Mixed Those Dukes Up"

Editor, AMERICAN ART NEWS.

Dear Sir—In your latest edition, in speaking about the "Blue Boy," you repeatedly named the Duke of Devonshire as the owner of the other picture.

Should this not be the Duke of Westminster, since the picture hangs at Grosvenor House, now a hospital for soldiers? Yours faithfully,  
N. Y., Feb. 28, 1918. Emil Fuchs.

[Our correspondent is entirely right. The writer of the Hearn article, who himself has frequently seen Gainsborough's "Blue Boy" in the Duke of Westminster's house in London, committed this blunder by an unaccountable slip of the memory and pen.—Ed.]

## OBITUARY



William Lockett Agnew

In the passing of William Lockett Agnew, head of the old and great art house of Thomas Agnew & Sons, of London, and the news of which came too late for more than brief mention in last week's ART NEWS—the art trade, not only of Great Britain, but of the world lost, perhaps, its leading personage.

For the house of Agnew has virtually dominated the picture trade of the world for many years, and in fact from a few years after the house, originally founded by the late Thomas Agnew in Manchester, early in the last century, opened its London house in the early seventies.

The history of the house of Agnew since that time has been the history of the picture trade, for through its hands have passed the majority of the really great paintings sold in the past forty-five years both in Europe and America. It was the Agnews who secured Gainsborough's "Duchess of Devonshire," later stolen, and who recovered the famous work through the American gambler, "Pat" Sheedy, and then sold it to the late Mr. Pierpont Morgan, and it was the Agnew house which obtained and sold the famous "Rokeby Venus" of Velasquez and that master's equally famous "Philip II," the last to Mr. Henry C. Frick. The house also for years dominated the Royal Academy exhibitions and, in a way, the sales at Christies—a cousin of the heads of the firm having been long connected with the famous auctioneer firm.

When Thomas Agnew, the first, died the business was long conducted by his son, Thomas, who died in 1878. His son, William Lockett, born in Manchester, went to Cambridge and after graduation came to London to join his cousin, William, who later became Sir William, in the early '80's. When Sir William, who was the son of an elder William, a brother of the father of William Lockett, retired, the latter became the head of the house. He associated with him his cousins, Morland and Sir George Agnew, who some time since retired and has of late carried on the business with his adopted son, Charles Romer Williams, now an officer in the Welsh Guards on the French front, and who is well known to the trade in New York, Colin Agnew, formerly in charge of the branch house in Berlin, and Gerry Agnew, manager of the Liverpool branch.

William Lockett Agnew, who was a man of engaging personality and the possessor of a large fortune, lived the life of a country gentleman. He was a keen sportsman and, naturally, a connoisseur. He knew intimately the more prominent American collectors, and was on especial terms of intimacy with the late J. Pierpont Morgan.

## Capt. S. W. Littlejohn

The British Museum has lost a valuable friend in the death in action of Capt. S. W. Littlejohn, who formerly repaired and restored the museum's prints and drawings. Work like this is highly specialized and it is by no means easy to replace a man having the "expert" knowledge of Capt. Littlejohn.

## C. W. Kraushaar's Wealth

The late Charles W. Kraushaar's interest in his art gallery at 260 Fifth Ave. was valued at \$214,742, according to the transfer tax appraisal.

The total assets of his estate are given as \$370,093, with a net estate of \$354,094. They include cash, \$19,837; personal property, \$3,344; stocks and bonds, \$132,169. Of the 1,550 shares of mining stock owned by him those in four companies are declared to be valueless.

His brother, John F. Kraushaar of Yonkers, receives \$114,148, and his sister, Helene M. Loewel of 260 W. 76 St., gets \$125,798. His nephews and nieces—Frank, Katherine, Helen, Amanda T. Kraushaar and Florence M. Goodman—receive \$22,829.

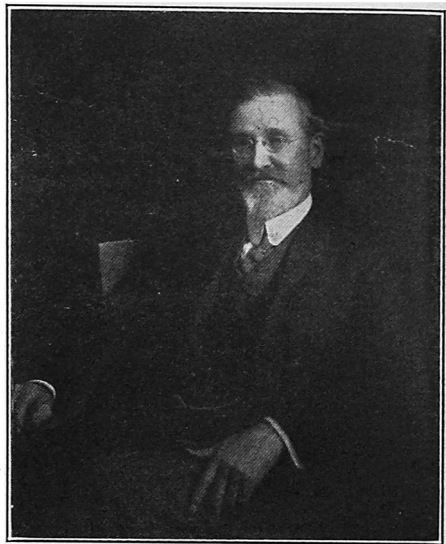
## James Oliver McDermott

The news of the death, at his residence in Brooklyn, of heart disease, Feb. 21 last, of James Oliver McDermott, of the Arlington Gallery, 294 Madison Ave., was a shock to his many friends in and out of the art trade. He was a man universally liked and respected, a kindly, agreeable gentleman, and one whose knowledge of pictures was unusually good and sound.

Mr. McDermott was born in New London, Conn., in 1850, and was therefore in his sixty-seventh year. As a boy he was fond of art and while serving his apprenticeship in the coal trade, he used to toll the city bell when any event occurred of note. Some 30 years ago he entered the art business. Some 12 years ago, with Mr. Charles E. Heney he founded the Arlington Galleries at Fulton St. and Arlington Pl. in Brooklyn, the handsomest art galleries that city has ever known, and six years later the two men opened the Arlington Galleries at 294 Madison Ave., N. Y., which were a success from the start, and which Mr. Heney will continue.

Mr. McDermott is survived by a widow and a son, the latter serving his country with his regiment at Spartanburg, S. C.

The following deserved tribute to Mr. McDermott is from the Brooklyn Daily Times:



"Dealers in works of art are rare, because that fine sense of artistic values which enables them to see before the multitude what the multitude later learns to prize, is exceedingly rare. In James Oliver McDermott it was highly developed. His Arlington Art Galleries, established here after some years spent as an amateur collector of fine paintings and works of virtu, soon attracted attention among artists generally, because of the beauty of the canvases and other objects with which the highly developed art instinct of the founder enabled him to stock it. It was this general recognition of his value as a dealer throughout the craft that caused Mr. McDermott and his partner, Charles Heney, to seek a larger business field in Manhattan. Mr. McDermott died in his sixty-seventh year. He was a scholarly, highly cultured man with an enthusiasm for all things beautiful, and his loss will be keenly felt by artists and all in this city who love the work of their hands and inspiration."

## Three Art Shows at Museum

March brings at the Metropolitan Museum this year three of the most important art displays the Institution has yet offered its members and the public since the exhibition of the Pierpont Morgan collections.

Perhaps the most important display to open Monday next, March 4, will be that of 251 art objects selected from the collections left by the late Isaac D. Fletcher to the Museum, from those in his Fifth Ave. residence and which, according to his wish expressed in his will, are to be shown by themselves, as "the Mr. and Mrs. Isaac D. Fletcher collection" and in the large Gallery D 6 on the second floor where the Pierpont Morgan porcelains were long on view, and where this season the memorial exhibition of the works of Thomas A. Eakins was held.

The Fletcher collection comprises representative examples of classical and Egyptian art, some 28 oils and 9 watercolors, mostly works by a few early and several modern foreign painters, including the well known portrait of Mlle. D'Ornes by David, and by the early Englishmen, several pieces of Gothic sculpture, some stained glass and an important, if small, selection of near Eastern art, superior in quality.

The second display, to open March 11, will be one of a collection of modern American sculpture, which will fill two large galleries and will, with changes now and then, remain as a permanent attraction.

The last of the three new exhibitions, to open March 11, will be a memorial one of the works of the late Albert P. Ryder.

Limits of space and time prevent detailed notice of these exhibitions this week, and this must follow later.